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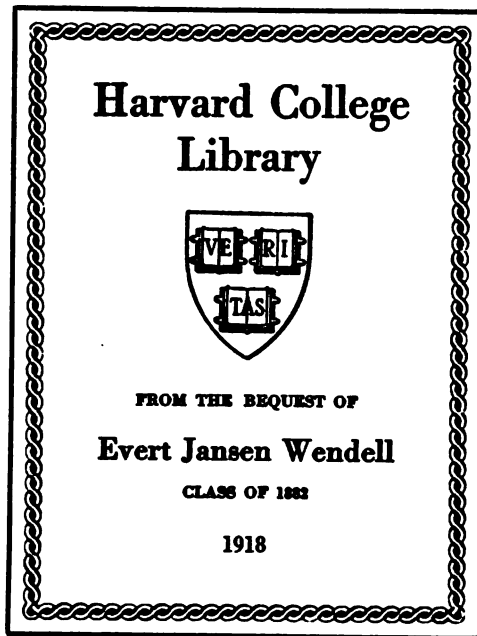
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MUSIC LIBRARY

CALVARY.

Oratorio.

Composed by

LOUIS SPOHR.

The English Version

By

EDWARD TAYLOR.

— No 346. —

Entered at Stationers' Hall.

LONDON,

Published by the Sacred Harmonic Society.

No 6, Exeter Hall,

1852.

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P R E F A C E.

THE original title of this Oratorio is "Des Heilands Letzte Stunden" (The Last Hours of the Saviour). The awful and interesting event which Spohr has selected for musical expression, has given birth to several Oratorios of great celebrity, particularly the "Tod Jesu" of Graun, the "Sieben Worte des Erlösers am Kreuze" of Haydn, the "Christus am Oelberg" of Beethoven, the "Grosse Passionsmusik" of Sebastian Bach, and the "Messiah" of Handel; but in none of these has it assumed the usual form of the Oratorio,—that is, a sacred drama set to music. This form Spohr has adopted, and thus interposed an additional difficulty in the way of his English translator. The Continental nations, Protestant as well as Catholic, are not conscious of any violation of propriety, still less of any irreverence, when they introduce the Saviour among the personages of an Oratorio, and set to music the words which he uttered. Regarding vocal music as the most perfect mode of giving expression to the strongest emotions of the soul, as well as of calling them into action, they attach no more impropriety to singing, than to reading them aloud. The feeling on this subject is very different in England, in deference to which the present translation has been made. The words of Jesus are supposed to be repeated by the Apostle John. I suggested this to the highly gifted Author of the Work as the fittest mode of obviating the difficulty; and it not only received his sanction, but he had the kindness to make all the musical additions and alterations which were thus required.

I will not attempt to conceal that in some places I have, designedly, departed from the original text, particularly in the Chorus of the Disciples, at the commencement of the Second Part, which in the German refers (I think inappropriately at that moment) to the supposed language and demeanour of the Priests. In this case I have substituted passages from the Prophetic writings of the Old Testament, referable to the sufferings and death of the Messiah. The horrors of the Crucifixion are, in the original, detailed with such painful minuteness, that I have sometimes taken the liberty to modify or change the expressions.

The present Oratorio may teach its Author that to preserve a reputation is quite as difficult as to attain one. It will be measured against his "Last Judgement,"—a test to which few sacred compositions would bear to be subjected. Perhaps there is no instance of a similar work, under like circumstances, having attained such speedy celebrity and such high estimation as the "Last Judgement." Before the performance of this Oratorio at the Norwich Festival in 1830, Spohr was little known in this country beyond the orchestra and audience of the Philharmonic Concerts, while as a sacred writer he was unknown. Yet, produced without the sanction of metropolitan approbation, new to every performer and every auditor, it at once seized the public attention, and commanded the admiration of the most distinguished professors of every school. Its influence upon the feelings of an audience has been attested by expressions more decided and unequivocal than I ever remember to have witnessed. I speak not of the admiration which the musician derives from such a display of the power and the resources of his art, but of the homage which nature, though musically untutored, involuntarily yet willingly pays to genius. The throbbing heart, the moistened eye, the quivering lip, here bespeak the triumph of the Composer.

Spohr's writing appears to me the spontaneous effusion of a mind which, like that of our unrivalled Milton, "touched and purified with the hallowed fire of the altar, proposes to itself things of the highest hope, though of hardest attempting." The distinguishing attributes of Milton's muse, justly and eloquently described by an eminent writer of the present day, may be fitly applied to that of Spohr. "He rises instinctively, rather than by effort or discipline, to the contemplation of objects of grandeur and awfulness: impressing on his own mind the scenes he would describe, he clothes them in the imagination of the hearer with the same radiant hues under which they appeared to his own."

What will be the decision of the English musician, and the suffrage of the English public, on the relative excellences of "The Last Judgement" and the present Oratorio, it is not for me to anticipate; but if I had thought the fame of its author would be endangered by the publication of his later work, I should not have engaged in the arduous undertaking of giving it an English version.

I know there are many persons who will regard the subject of this Oratorio as an improper exercise for the musician's art. With every respect for an opinion conscientiously adopted and avowed, I venture to dissent from it. The arts have been tributary to the service of Religion in all ages of the Jewish and Christian churches; and of these, none is more calculated to enkindle the flame of devotion, to elevate the spirit, or to touch the heart, than Music. Our immortal Bard invoked the "mixed power" of "voice and verse," in order to "present to our high-raised phantasy

"That undisturbed song of pure concent,
Aye sung before the sapphire-coloured throne
To Him that sits thereon,
With saintly shout and solemn jubilee."

If there be truth as well as poetry in this sentiment, then are the musician and the poet deserving of honour in proportion as they labour to accomplish the high and holy purpose to which it points; in proportion as they succeed in carrying the mind out of the walks of every-day life, in order to raise it into a purer element, and breathe into it a profounder and more pious emotion.

There are minds over which no combination of sounds united to kindred words has the power to exercise any influence; but I think it impossible for any who are capable of being thus moved to hear such a composition as the present without responding to that powerful appeal which it makes, not to the senses only, but through them to the heart. The truly devotional spirit, the really grateful heart, loves to dedicate those gifts, with which its Maker has especially endowed it, to His glory. The impulse of one is to rear to His honour the stately temple; the inward prompting of another bids him dedicate to His praise the boldest flights of poetic inspiration; whilst a third aspires to "celebrate in glorious and lofty hymns the throne and equipage of God's almightiness; what He works, and what He suffers to be wrought, with high providence in His Church; to sing victorious agonies of Martyrs and Saints, and the deeds and triumphs of His servants."

The last is the end here proposed. I have only to hope that its purpose will be accomplished; and that while it affords to the musician the conviction that the springs of his art are perpetually gushing out afresh, and its waters ever flowing, it will serve the purpose for which it was especially designed, by awakening the devotion and cherishing the hopes of the Christian.

EDWARD TAYLOR.

3, Regent Square, December 1st, 1836.

CALVARY.

Persons.

THE APOSTLE JOHN.
THE APOSTLE PETER.
JUDAS ISCARIOT.
MARY.
THE DISCIPLES.

CAIAPHAS.
PHILO.
NICODEMUS.
JOSEPH OF ARIMATHEA.
THE WITNESSES.

THE PRIESTS.

THE PEOPLE.

PART THE FIRST.

OVERTURE.

CHORUS OF DISCIPLES.

GENTLE night, O descend, fall on our Master's path!
while his cruel foes with looks of fury seek him, shelter,
O shelter him, peaceful night!

FIRST DISCIPLE.

Say, where lingers he yet, breathing words of affection
to his loved companions, or to God accents of piety?

SECOND DISCIPLE.

In Gethsemane's grove wanders he silently forth: there
the chosen surround him as the stars circle round the
moon.

CHORUS OF DISCIPLES.

Gentle night, O descend, fall on our Master's path!
while his cruel foes with looks of fury seek him, shelter,
O shelter him, peaceful night!

Recitative. JOHN.

Ye faithful followers of your suffering Lord,
Again receive me to your peaceful circle,
That my o'erladen heart may vent its sorrows.
His foes pursue him with relentless hate:
With fear and horror has my startled ear
O'erheard their cruel purpose;

While the priests and elders, in their looks
Of dark ferocious exultation,
Like the impending thunder-cloud,
Menace their victim with destruction.
His friend deserts him—he that shared his love:
O Judas! thou, even thou art faithless;
Thy dark suspicious mind and thy proud heart
Have urged this deed of blackest treachery.
But see—the false one comes—'t is Judas!

Recitative. JUDAS ISCARIOT.

Oh whither—whither shall I flee?
Black night, I welcome all thy horrors!
Shelter me, ye rocks, ye caves;
What have I done—accursed wretch?
Theirs is the deepest infamy that tempted me.
No—no! 't is I alone that am the traitor,
Alone 't is I! Away, thou price of blood!
Before their feet I'll cast the treacherous bribe.
But God's own arm shall set His chosen free;
I have prepared the triumph that awaits him,
And shall behold him crown'd with power and glory.
Guiltless I stand,—my heart, my hands are clean,
Yet should he fall, their sinless victim,
O wretch accurst! 't is thou—thou art his murderer!

Air.

Woe, horror, grief, despair
Surround me, seize my soul!
I see him bleeding, forsaken, lost, betray'd!
The earth upheaves,—hell yawns beneath,
And the torrent rages around me.

CHORUS OF PRIESTS AND PEOPLE.

Woe! woe! destruction on thee fall! Our reproach
ages to come shall proclaim.

Recitative. CAIAPHAS.

I who enthroned on Moses' holy seat,
And who alone the yearly sacrifice for sin
With sacred rites may dare to offer, and thus
To purify the chosen nation, I by the living God
Adjure thee that thou tell us if thou be the Christ,
The only Son of the Eternal Father!

JOHN.

Jesus saith: "I am he whom thou sayest: hereafter ye
shall see the Son of Man sitting in great power on the
throne of his Father, coming to judgement on the clouds
of heaven."

CAIAPHAS.

Yourselves have heard, from his own mouth;
Thou, too, hast heard, O Jehovah, most mighty!
Here, as this priestly robe I rend,
Him do I sever from the chosen flock,
And instant death shall expiate his crime!

CHORUS OF PRIESTS.

Thy just commands are then fulfilled, Lord God of
Hosts. Death! Death! Death!

Recitative. NICODEMUS.

Stirs there no pity in your cruel hearts?
Will no one dare to intercede for mercy?
Then, guiltless sufferer, is thy death decreed:
Resign thy willing spirit to thy Maker,
As did the prophets whom they also murder'd,
Now throned in glory on the Lord's right hand,
To judge the race of Israel.

CHORUS OF PRIESTS AND PEOPLE.

Upon us be his blood, and on our children! Our law
commands his death. Slowly let him breathe out his soul!
To the Cross! to the Cross! There his lifeless form shall
hang: no earth shall cover him, neither shall flowers
spring upon his grave, nor tears bedew the tomb where
sleeps his dust. Hence! hence! To the Cross! with
slaves to die.

PART THE SECOND.

CHORUS OF DISCIPLES.

O look not down, thou glorious Sun, from out thy dwell-
ing so heavenly bright, nor enlighten the path of death
which Christ our Lord is doomed to tread.

Soli.

He is despised and rejected of men, a man of sorrows,
and acquainted with grief.

He hath carried our sorrows and borne our griefs: it
hath pleased the Lord to bruise him, He hath put him to
shame.

Weep, ye daughters of Jerusalem! he is numbered with
transgressors, he is wounded for our sins.

As a lamb to the slaughter, so the Saviour is led to
death. Our shepherd is smitten, and his sheep are scat-
tered abroad: he is bruised for our transgressions!

CHORUS OF DISCIPLES.

Hide thou thy beams, O Sun! Veil in darkness and
sorrow thy light!

Recitative. JOHN.

Behold the altar where the Lamb shall suffer!
What sorrow e'er was like to his?
In torment doom'd to end his sinless life,
A life to God's commands devoted,
And to man's salvation.
Great God, forsake him not in life's last hour;
O take from death its sting.

CHORUS OF PRIESTS AND PEOPLE.

King of Israel, help thou thyself! All hail! Come, thou
mighty one, come down from off the Cross! Thou who
hast trusted in God, let Him deliver thee, if He delight in
thee. Save thyself, thou who savedst others! Hail, Israel's
King! Come down, and we will bow before thee, proclaim-
ing "Hosanna to the Son of David!"

Recitative. JOHN.

Jesus saith: "Father! forgive them, they know not
what they do."

O Mary, what dying love even for his murderers!
Turn thou thine eyes upon our suffering Lord,
Nor heed their savage triumph.

The world hath known him not; but he shall go
Unto his God and Father: we soon shall follow.
O mother! hide thy tearful eye within this bosom:
Let us approach him, that his dying look,
Not on his foes, but upon us may fall:
For we have loved him, and have followed him
Even unto death.

He saith: "My mother, lo! that is now thy son: son,
behold thy mother!"

Recitative. MARY.

Hast thou for me a look, a thought?
In bitter torment is thy love unshaken?
I live again! Such love
O'er death itself shall triumph.
My soul henceforth, this sinful world forgetting,
To heaven aspires, where pain is known no more,
Nor sin nor death, but every murmur dies;
Where all the chosen Saints, at thy right hand,
In endless joy shall dwell with thee for ever.

Air.

When this scene of trouble closes,
Lord, in Thee my trust reposes,
Love divine shall be my stay:
In that hour Thou wilt protect me,
And Thy mercy will direct me,
While un murmuring I obey.
Vainly shall the grave close o'er him,
Death is powerless before him:
To Thee, Father, he ascends!
There, where sorrows cease to grieve us,
He will to himself receive us,
One in Thee, our Father, Friend!

Terzet. THE DISCIPLES.

Jesus, heavenly Master!
Thy love forsakes us not in this dark hour,
Shedding around its holy power;
Like some bright star that, beaming o'er us,
Dispels the shades of night before us.
Think Thou on us when death shall sever,
And guide us hence to rest for ever!

Solo. JOHN.

Behold, the closing scene is near! Even now
Relentless Death his prey is seizing,
Though strong in youth, with manly beauty blooming.
O suffering Lamb of God, for us Thou bleedest!
With anguish'd look his eyes are turned to heaven,
His prayers to God his Father are ascending:
He speaks—"My God, my God!
O why hast Thou forsaken me?"

CHORUS OF DISCIPLES.

All merciful God, in this dread hour of death do Thou
regard him! Father, receive his spirit!

Recitative. JOHN.

See, God's paternal love attends him still,
And Heaven's peace descends upon the sufferer!
The sting of death is past! He meekly bends
His sacred head, submissive, tranquil.
Eternal glory, never-ending honour,
And joy, await him in his Father's presence.
Again he speaks: O receive, Lord, in mercy
His last petition.
"Father! into Thy hands I commend my spirit.
It is finished!"

CHORUS OF DISCIPLES.

His earthly race is run, and life's last pang is o'er. O
bear his deathless soul, ye Angels, to God above!

CHORUS OF PRIESTS AND PEOPLE.

What threatening tempest gathers, black as the night!
Hither it rolls, and blots the sun from the firmament!
Heard ye the whirlwind, how it howls like the moans of
the dying? The earth is reeling; the abyss is yawning;
the rocks are cleft asunder, and the mountains fall!
The graves are bursting! Lo, angry spectres rise from
their tombs: they flit before us with looks of vengeance:
the dark cloud receives them, and whirls them aloft!
Woe! woe! Mercy, O Thou Almighty One! these are
Thy judgements! Spare us, Lord, and let not Thy fierce
wrath consume us, but let our guiltless children plead be-
fore Thee!

Whose was the guilt, who was his murderer? Caiaphas,
thou! The avenging thunder of God shall destroy thee
—thou that saidst "On us be his blood, on us and on our
children!" Lord, in mercy spare us! Call back to earth
his spirit, Mighty Avenger, and we will kneel before him
in deep remorse! Give us to see him—give us to hear
him! Vain are our prayers and tears: his life returns
no more! Away! away! from God's just vengeance:
away! and seek the Mercy-seat: his wrath pursues us:
Away!

Recitative. JOSEPH OF ARIMATHEA.

Ye flee from the avenger in the heavens,
But how shall ye escape the torment of your souls?
No man e'er died like him,—like him
None ever lived.
Angels and men shall speak his endless praise:
He was the Christ, the Son of the Almighty.

CHORUS OF DISCIPLES.

He was the Christ, the Son of the Almighty.

Recitative. JOSEPH OF ARIMATHEA.

Ye friends of Jesus, who his steps attended,
 Fulfill your last sad duty to your Master.
 O Lamb of God, thy life of love is ended:
 Within the dark and silent sepulchre,
 From earthly cares reposing, sleep undisturb'd,
 As sleeps the infant on its mother's breast;
 Until by God awaken'd; when all thy chosen,
 Cleansed by Thy blood, shall meet before Thee.

CHORUS OF DISCIPLES.

Beloved Lord, thine eyes we close,
 Here earthly sorrows, cares and woes
 No more assail Thee!
 Sleep till angelic hosts on high,
 When Thou shalt gain Thy native sky,
 Triumphant hail Thee!
 Beyond the starry-spangled dome
 Thy spirit seeks its heavenly home,
 To God's right hand ascending:
 Thy life of toil and suffering o'er,
 His peace awaits Thee evermore,
 His glory never ending!

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OVERTURE.

SECONDO.

Metronome, $\text{♩} = 76$.

ANDANTE

GRAVE.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both with a 2/2 time signature. The key signature has two flats (B-flat major). The tempo is marked 'ANDANTE' and 'GRAVE'. The metronome marking is $\text{♩} = 76$. The score consists of eight systems of two staves each. The dynamics are marked as follows:
System 1: *p*, *cresc.*, *fz*, *mf*, *dim.*
System 2: *p*, *fz*, *mf*, *dim.*
System 3: *p*, *mf*, *cresc.*, *fz*
System 4: *mf*, *cresc.*, *fz*, *mf*, *cresc.*, *fz*, *ff*
System 5: *dim.*, *p*, *cresc.*, *fz*, *p*
System 6: *p*, *cresc.*, *fz*, *ff*
System 7: *dim.*, *cresc.*, *fz*, *cresc.*, *dim.*

OVERTURE.

Metronome, ♩ = 76.

ANDANTE

GRAVE.

The musical score is written for a single instrument, likely a violin or viola, in a 2/2 time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked 'ANDANTE' and 'GRAVE'. The metronome marking is ♩ = 76. The score is divided into measures numbered 1 through 6. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *p* (piano), *cresc.* (crescendo), *fx* (forzando), *mf* (mezzo-forte), and *dim.* (diminuendo). There are also markings for *gva* (glissando) and *loco* (loco). The score is written on a single staff with a treble clef. The first measure is marked '1' and the last measure is marked '6'. The score is written in a single system with a key signature of two flats and a time signature of 2/2. The tempo is marked 'ANDANTE' and 'GRAVE'. The metronome marking is ♩ = 76. The score is divided into measures numbered 1 through 6. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *p* (piano), *cresc.* (crescendo), *fx* (forzando), *mf* (mezzo-forte), and *dim.* (diminuendo). There are also markings for *gva* (glissando) and *loco* (loco).

ff *mf* *mf* *dim:* *p* *cresc:* *f* *cresc:* *ff*

dim: *p* *cresc:*

f *pp* *morendo* *pp* *cresc:* *f* *dim:*

pp *cresc:* *ff* *dim:* *pp*

ff

p cresc: fz

mf dim: p

p cresc: f ff dim:

gva loco cresc: fz

f pp fz

morendo

pp cresc: fz dim: pp cresc: fz dim: pp

ff 1

PART FIRST.

N^o 1.

LARGHETTO. ♩ = 80. CHORUS OF THE DISCIPLES.

SOPRANO. ALTO. TENORE. BASSO. PIANO FORTE.

Gentle night, O de-
Gentle night, O de-
Gentle night, O de-
Gentle night, O de-

scend, Fall... on our Master's path: *mf* Gentle night, O de-
scend, Fall on our Master's path: *mf* Gentle night, O de-
scend, Fall... on our Master's path: *mf* Gentle night, O de-
scend, Fall on our Master's path: *mf* Gentle night, O de-

scend, Fall on our Mas - - ter's path: *dim* While his cruel
scend, Fall on our Mas - - ter's path: *dim* While his cru - - - el
scend, Fall on our Mas - - ter's path: *dim* While his cru - el foes... *cresc:*
scend, Fall on our Mas - - ter's path: While his cruel foes with looks of *cresc:*
dim.

foes with looks of fu--ry seek him, Shel - - - ter, O shel - - - ter him...
 foes with looks of fu--ry seek him, Shel - - - ter, O shel - - - ter him...
 ... with looks of fu--ry seek him, Shel - - - ter, O shel - - - ter him...
 fu - - - - - ry seek him, Shel - - - ter, O shel - - - ter him...

pp *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

dim **FIRST DISCIPLE**
, peace - - ful night! Say, where wanders he yet? Breathing words of affec-tion to his lov'd com
dim
, peaceful night!
dim
, peaceful night!
dim
, peaceful night!

dim *p*

dim **SECOND DISCIPLE.**
 panions, or to God accents of pi--e-ty? In Geth-se - - - mane's

pp

grove wanders he si - lent - ly forth; There the chosen surround him, As the

Gentle night, O de-
 Gentle night, O de-
 Gentle night, O de-
 Gentle night, O de-
 stars circle round the moon.

scend, Fall... on our Master's path! Gentle night, O de-
 scend, Fall on our Master's path! *mf* Gentle night, O de-
 scend, Fall... on our Master's path! *mf* Gentle night, O de-
 scend, Fall on our Master's path! *mf* Gentle night, O de-
 cresc: *mf*

scend, Fall on our Mas - - ter's path! While his cru-el foes, with
 scend, Fall on our Mas - - ter's path! While his cruel foes
 scend, Fall on our Mas - - ter's path! While his cru-el foes, with
 scend, Fall on our Mas - - ter's path! While his cru-el foes, with
 dim: cresc: *f*

looks of fu - - - - ry seek him, Shel - - - ter, O shel - - ter him, ... peace - ful

... with looks of fu - ry seek him, Shel - - - ter, O shel - ter him, ... peaceful

looks of fu - - - - ry seek him, Shel - - - ter, O shel - ter him, ... peaceful

looks of fu - - - - ry seek him, Shel - - - ter, O shel - ter him, ... peaceful

pp cresc. dim.

night, Shel - ter, O shelter him peace - ful night!

night, Shel - ter, O shelter him peace - ful night!

night, Shel - ter, O shelter him peace - ful night!

night, Shel - ter, O shelter him peace - ful night!

p dim.

Nº 2. RECIT: JOHN. (Tenor)

Ye faithful followers of your suff'ring Lord, Again receive me to your peaceful

RECIT: *p*

circle, That my o'er-laden heart may vent its sorrows. His foes pursue him with relentless

Allegro cresc.

hate, With fear and horror has my startled ear O'erheard their cru - - - el

fp

purpose, While the priests and elders, in their looks of dark fe-rocious ex-ul-

-ta-tion, Like th'impending thunder-cloud, Menace their victim with de-

$\text{♩} = 138.$
struction.

pp Allegro

RECIT:

His friend deserts him, he that shar'd his love. O Judas! Judas! thou, even thou art

mf *f* *p*

faithless: Thy dark suspicious mind and thy proud heart Have urg'd this deed of blackest

fp

treachery! But see!

mf. All?

the false one comes! 'tis Judas!

f. All?

JUDAS ISCARIOT.

Nº 3.

Oh where, where, where shall I flee? Blacknight, I welcome all thy

RECIT.

p

horrors; shelter me ye rocks, ye caves! What have I done? ac - cur - sed

f

p

wretch! Theirs is the deep - - est in - - fa - my that tempted me:

f

No! No! 'Tis I alone that am the traitor! Alone, 'tis

a Tempo *cresc.* *f* *p* *ritard:*

Adagio. *p* *cresc.* *fx* *p* *fx* *p*

a Tempo

I, Away thou price of blood! Before their feet I'll cast the treach'rous bribe.

fz *fz* *fz* *p*

RECIT:

Yet God's own arm shall set his chosen free: I have prepar'd the triumph that awaits him, And

mf *p* *mf*

shall behold him crown'd with power and glory; Guiltless I stand — my heart, my hands are

f *p*

Allegro. ♩ = 138.

clean.

RECIT.

Yet should he fall — their sin — less

cres *f*

cresc. *a Tempo.*

victim! O wretch accurst! 'Tis thou, Thou art his murderer!

Andante

cresc. *p*

AIR. ♩ = 138.

Nº 4.

Woe, horror, grief, despair! surround me, seize my

f *f*

ALLEGRO

f *sempre legato*



soul! I see him bleeding, for

This system contains the first line of the musical score. It features a vocal melody on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#). The vocal line begins with the word 'soul!' followed by 'I see him bleeding,' and ends with 'for'. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.



- sa - ken, lost, betray'd: The earth upheaves, hell yawns be-

This system contains the second line of the musical score. The vocal line continues with '- sa - ken, lost, betray'd: The earth upheaves, hell yawns be-'. The piano accompaniment continues with the same flowing eighth-note pattern, with some chords in the right hand becoming more complex.



neath, and the torrent ra - - - ges a - round me, O - - pen thy friendly

This system contains the third line of the musical score. The vocal line continues with 'neath, and the torrent ra - - - ges a - round me, O - - pen thy friendly'. The piano accompaniment continues with the same flowing eighth-note pattern, with some chords in the right hand becoming more complex.



jaws, hide me O grave! hide me! hide me! Cover me, thou earth,

This system contains the fourth line of the musical score. The vocal line continues with 'jaws, hide me O grave! hide me! hide me! Cover me, thou earth,'. The piano accompaniment continues with the same flowing eighth-note pattern, with some chords in the right hand becoming more complex.



hide me O grave, hide me, hide me, in thy dark a - - byss!

This system contains the fifth line of the musical score. The vocal line continues with 'hide me O grave, hide me, hide me, in thy dark a - - byss!'. The piano accompaniment continues with the same flowing eighth-note pattern, with some chords in the right hand becoming more complex.



p *cresc.* What is it holds me here?

This system contains the sixth line of the musical score. The vocal line begins with 'What is it holds me here?'. The piano accompaniment continues with the same flowing eighth-note pattern, with some chords in the right hand becoming more complex. The system includes dynamic markings: *p* (piano) and *cresc.* (crescendo).

p *cresc.* *f*
What is it holds me here? A - postate a -

way! Be - trayer, a - way! a - way to the si - - - lent grave! A

p *cresc.* *f* *p* *cresc.*
- way to the si - - - - lent grave! There hide thee from the curses of

f *p* *cresc.* *f* *cresc.*
all man - kind! There hide thee from the curses of all man - kind!

f *p* *cresc.*

f
Woe, horror, grief, despair! surround me,

seize my soul! I see him bleeding! The earth up - -

heaves, hell yawns be - neath! And the torrent rages around me; O - pen thy

jaws, hide me, O Grave! Hide me, hide me! in thy dark abyss! Hide me, O

Grave! Hide me, hide me! hide me, hide... me! with -

in thy dark a - - byss! Hide me, ... O Grave,

in thy dark... a - - byss!

morendo.

morendo.

pp

pp

1

N^o 5.

♩ = 96.

RECIT. MARY.

LARGHETTO

What hope remains, if they prove false and faithless
to whom his heart was e - ver open? Where shall he

pp

look for friendship or for suc - cour, Desert - - ed even by those who shar'd his

N^o 6. LARGHETTO. ♩ = 80.

love. *Ritard:* Though all thy friends prove
p fz p dim: p

faith - - less, Though all forsake and flee, Thy love, all gracious
f p cresc: cresc:

Mas - - - ter, Shall bind me still to thee, Shall bind me still to

p p

thee.

CHORUS OF THE DISCIPLES.

pp Though all thy friends prove faith - - - less, Though

pp Though all thy friends prove faith - - - less, Though

* *pp* Though all thy friends prove faith - - - less, Though

mf all forsake and flee, Thy love, all gra - - cious

mf all forsake and flee, Thy love, all gra - - cious

mf all forsake and flee, Thy love, all gra - - cious

mf all forsake and flee, Thy love, all gra - - cious

pia Thy love, all gra - - cious

pia Thy love, all gra - - cious

pia Thy love, all gra - - cious

cres Thy love, all gra - - cious

cres Thy love, all gra - - cious

cres Thy love, all gra - - cious

Shall bind me still to thee,

Mas - - - ter, Shall bind us still to thee, to

Mas - - - ter, Shall bind us still to thee, to

Mas - - - ter, Shall bind us still to thee, to

* This part is intended by the Composer for the *Second Alto* Voices.

to thee. Though ter - - rors ga - - - ther

thee, to thee.

thee, to thee.

thee, to thee.

p

cres round . . . thee, Be - tray'd, re - - vil'd, *for* for - - sa - - - - ken, My

mf

cres

faith shall cling un - - sha - - - - - ken, To thee, my Sa - - - -

viour, to thee, to thee, my Sa - - - viour, to thee, . . . to thee, . . .

cres.

pp

cres.

for to thee! *dim.* *for* Though all thy friends prove

Though all thy friends prove faith - - less, Though

Though all thy friends prove faith - - less, Though

Though all thy friends prove faith - - less, Though

pp

pp

pp

p

faith - - - less, Though all forsake and flee Thy

mf all forsake and flee. *p* Thy love, all gra - - cious

mf all forsake and flee. *p* Thy love, all gra - - cious

mf all forsake and flee. *p* Thy love, all gra - - cious

mf *p*

love, all gra - - cious Master, shall bind me still to thee, to thee, *p*
Mas - - - - ter, Shall bind us still to thee, to *p*
Mas - - - - ter, Shall bind us still to thee, to *p*
Mas - - - - ter, Shall bind us still to thee, to *p*

to thee, *for* shall bind me still... to thee... to *mf*
thee, to thee, Shall bind us still to *p*
thee, to thee, Shall bind us still to *mf* *p*
thee, to thee, Shall bind us still to *mf* *p*
thee, to thee, Shall bind us still to *mf* *p dim:*

thee, Shall bind me still to thee, *p*
thee, shall bind us still to thee, shall bind us *p*
thee, shall bind us still to thee, shall bind us *p*
thee, shall bind us still to thee, shall bind us *p*

Shall bind me still to thee, shall bind me still to thee, to thee, to
still to thee, shall bind us still to
still to thee, shall bind us still to
still to thee, shall bind us still to

pia *cres* *pp* *cres* *pp* *cres* *pp* *cres*

thee.
thee.
thee.
thee.
thee.

for *f* *dim*

Nº 7.
ANDANTE CON MOTO. ♩ = 72.

pp *fz* *pp* *cres* *fz*

JOHN.
What do I see?

pp *fz*

Yes - tis a multitude with noise and tumult hi - - - ther bending their

steps; O scene of direst horror!

'Tis the Lord, their victim, led captive as a murd'rer -

On - - - ward they

press to Pi - - late's judg - - ment hall, With looks of savage ex - ul -

ta - - tion: Al - mighty Lord, O hither send thine Angel to loose the bonds that

hold him; Save, O save him! preserve thy chosen Son from the hands of his

dim

dim

e - - - ne - - mies!

pp *ppp*

RECIT: N° 8.

Follow me! and let us instant seek the palace — His

f *p*

e - - - mies ev'n yet shall be dismay'd, And shrink confounded from their blood - y

purpose: But lo! who comes, all trembling like a shadow from the judgment

hall? Ha! th'in - tre - - pid Pe - - ter?

mf *p*

Nº 9.

LARGHETTO
CON MOTO.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'LARGHETTO CON MOTO'. The score consists of six systems, each with a vocal line and a piano accompaniment. The lyrics are: 'Tears of sorrow, shame and anguish, Tears of sorrow, shame and anguish, O how vain to tell my grief, O how vain to tell my grief! Whither shall I flee for comfort, Or from conscience find re- lief? Where shall I flee for comfort, Or from conscience find re- lief? Or from conscience find re- - lief? Tears of sorrow, shame and anguish, Tears of sorrow, shame and anguish, O how vain to tell my'. The piano part features various dynamics including *p*, *mf*, *f*, *cres*, and *dim*. The vocal line includes dynamic markings *mf*, *f*, and *dim*.

Tears of sorrow, shame and anguish, Tears of sorrow, shame and

anguish, O how vain to tell my grief, O how vain to tell my

grief! Whither shall I flee for comfort, Or from conscience find re -

lief? Where shall I flee for comfort, Or from conscience find re - lief?

Or from conscience find re - - lief? Tears of sorrow, shame and

anguish, Tears of sorrow, shame and anguish, O how vain to tell my

grief, O how vain to tell my grief! Break faithless

dim. *p*

heart, O break and end my woe! When thou O Lord shalt come in pow'r and

cres *8^{va} loco* *cres*

glo - ry, When heav'n and earth before thy bar are summon'd, Thou wilt disown thy treach'rous

p

false dis - ciple: When thou O Lord shalt come in pow'r and glo - ry, When heav'n and

cres *cres* *cres*

earth before thy bar are summon'd, Thou wilt disown thy treach'rous false dis -

cres *f*

ciple, Faithless heart, faithless heart break, and end thy woe.

f *p*

pp Tears of sorrow, shame and anguish, *mf* Tears of sorrow, shame and

anguish, *cres* O how vain to tell my grief, *f* O how vain to tell my

p grief; *f* When thou O Lord shalt come in pow'r and glory, *p* When heav'n & earth before thy bar are

sum - - mon'd, *f* Thou wilt disown thy treach'rous false dis - ci - - ple, thy treach'rous

false dis - ci - - - ple. *p* Tears of sorrow, shame and anguish, *p* O how

vain to tell my grief, *p* Tears of sorrow, shame and anguish, *p* O how

cres

cres *f* *dim.*
vain to tell my grief, O how vain to tell my grief!

No 10. MARY. RECIT.
cres *dim:* *p*
Thou, Peter?

thou? the rock on which he built! His eager champion, and his sworn defender?

a Tempo. $\text{♩} = 76.$ *cres*
Then hope indeed is lost! Nought, nought can save him: E - ter - - nal

p Andante. *cres*

God, re - veal thy power, O hear our sup - - pli - - ca - -

f *dim.* *p*

- tion! *poco a poco stringendo*
p *crescēdo*

CHORUS OF THE DISCIPLES.

for
 O thou e - ter - - - - - nal God, Ruler of earth and
f
 O thou e - ter - - - - - nal God; Ruler of earth and
f
 O thou e - ter - - - - - nal God, Ruler of earth and
 O thou e - - - - - ter - - - - - nal God, Ruler of

heav'n, Who with pow'r un - - con - - troul - - - ed, Turn - - - est the hearts of
 heav'n, Who with pow'r uncontroled, Turnest the hearts of men,
 heav'n, Who with pow'r uncontroled, Turnest the hearts of men,
 earth and heav'n, Who with pow'r uncon - troul - - - - - ed, Turnest the

pia *mf*
 men, the hearts of men! Plead the cause of the righ - - teous Whom
p *mf*
 Turn - - est the hearts of men! Plead the cause of the righ - - teous Whom
p *mf*
 Turn - - est the hearts of men! Plead the cause of the righ - - teous Whom
 hearts of men! Plead the cause of the righ - - teous Whom
dim *p* *mf*

ev n his friend be - trays! re - gard thou th'op - press - - - ed, Whom

ev'n his friend be - - trays!

ev'n his friend be - - trays!

ev'n his friend be - - trays!

pp

.... ev'n his friend be - trays!

for

Thou alone art his re - - fuge, Mighty in pe - ril to

f

for

Thou alone art his re - - - fuge,

Thou alone art his re - - fuge, Mighty in peril to save... him, Mighty in pe - - -

save him, Migh - - ty, mighty in pe - - - ril to save.....

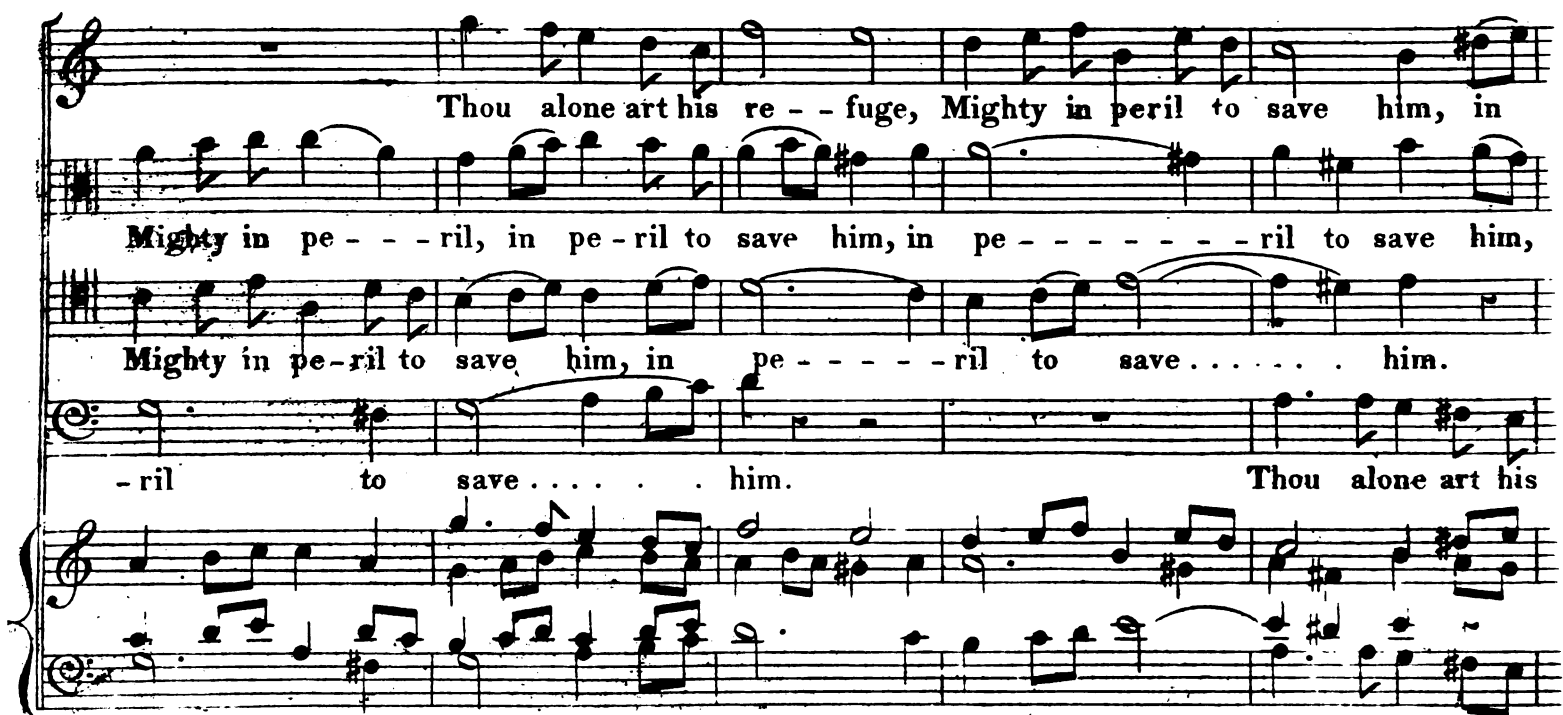
CHOR:

for

Thou alone art his re - - - - fuge, Mighty in pe - ril to
Mighty in pe - ril to save him, Mighty in pe - - - - ril to
ril to save him, Mighty in pe - - - - - ril to save
him.



save him, in pe - ril to save him.
save him, Mighty in pe - - - - ril to save him,
him, in pe - ril to save him. Thou alone art his re - - - - fuge,
Thou alone art his re - - - - fuge, Mighty in pe - ril to save him, Mighty in pe - -



Thou alone art his re - - - - fuge, Mighty in peril to save him, in
Mighty in pe - - - - ril, in pe - ril to save him, in pe - - - - - ril to save him,
Mighty in pe - ril to save him, in pe - - - - - ril to save him.
- ril to save him. Thou alone art his

pe - - - ril to save him, Mighty in pe - ril to save him,
 Thou a - lone art his re - fuge, Mighty in pe - ril, migh - - ty in
 Thou alone art his
 re - - - - fuge, Mighty in pe - ril to save.....

Mighty in pe - - - - - ril to save him.
 pe - - - ril to save him, Mighty in pe - ril to save.....
 re - - - - - fuge, Mighty in pe - - ril to save.....
 him, Mighty in pe - ril to save him, in pe - - - ril to

Thou alone art his re - - - fuge, Mighty in pe - ril to save..... him:
 him, Mighty in pe - - - ril to save..... him, in
 him, Migh - ty in pe - - - ril, in
 save... him. Thou alone art his



Thou alone art his re - - - fuge,
pe - - - ril to save him, Mighty in pe - ril to save him, in pe - ril; in pe -
pe - - - - - ril to save him, Mighty in pe - - - - - ril to save ...
re - - fuge, Mighty in peril to save. him, Mighty in pe - - -



Mighty in pe - ril to save. him, in pe - - - ril to save.
ril to save. him, Migh - - - ty, mighty in pe - - -
..... him, Migh - - ty in pe - - - ril to save. him,
ril to save him. Thou alone art his re - - - fuge, Mighty in peril to



..... him; Thou alone art his re - - - fuge, Mighty in pe - ril to save him, in
ril to save him, Mighty in pe - - - ril to save him,
Mighty in peril to save. him, Thou alone art his
save. him.

pe - - - - ril to save him, Migh - - ty in pe - ril to save him. *dim.*

Mighty in pe - - - ril to save. him. *dim.*

re - - - - fuge, Mighty in peril to save him, in pe - ril to save. . him. *dim.*

.....

for O thou e - ter - - - - nal

f O thou e - ter - nal

f O thou e - ter - nal

f O thou e - ter - nal

f O thou e -

cre - - - - scen - - do *for*

God, Ruler of earth and heaven, Who with pow'r un - con - - troul - - - ed,

God, Ruler of earth and heaven, Who with pow'r uncon-trouled,

God, Ruler of earth and heaven, Who with pow'r uncon-trouled,

- ter - - - - nal God, Ruler of earth and heaven, Who with pow'r uncon-

Turn - - est the hearts of men, the hearts of men. Plead the

Turnest the hearts of men, Turn - - - est the hearts of men. Plead the

Turnest the hearts of men, Turn - - - est the hearts of men. Plead the

troul - - - - ed, Turn - - - - est the hearts of men. Plead the

dim p

cause of the righ - - - teous, Whom ev'n his friend be - trays. MARY. Plead the

cause of the righ - - - teous, Whom ev'n his friend be - trays. *cres*

cause of the righ - - - teous, Whom ev'n his friend be - trays. *cres*

cause of the righ - - - teous, Whom ev'n his friend be - trays. *cres*

cause of the righ - - - teous, Whom ev'n his friend be - trays. *cres*

p

cause of the righ - - - teous, Whom ev'n his friend be - trays.

p cres f

Thou alone art his re - - fuge,

cres

for.

Thou alone art his

for

Thou alone art his re - - fuge, Mighty in pe - ril to save him, might

Mighty in pe - ril to save him, Migh - - - ty in pe - - - ril, in pe - ril to

CHOR: for.

Thou alone art his re - - fuge, Mighty in pe - ril to

re - - - fuge, Mighty in pe - ril to save him, in pe - - ril to save him,

- - - ty in pe - - - ril to save him, mighty in peril to save him,

save him, Migh - - ty in pe - ril to

save him, in pe - - ril, Migh - - - - ty,

Thou alone art his re - - - fuge, Mighty in pe - ril to

Migh - - - ty in pe - - - - - ril to save him, in pe - - - -

save him.

mighty in pe - ril to save him.

save him, in pe - - - ril to save

--- ril to save him, mighty in pe - - - ril to save him,

Thou alone art his re - - - fuge, mighty in pe - ril to save

Thou alone art his re - - - fuge, Mighty in pe - ril to save . . . him, in

him, Thou a - - - lone art his

Thou a - - lone art his re - - - fuge, Mighty in pe - - - ril to

him Thou alone art his

pe - - - ril to save him, in pe - - - ril to save

re - - - fuge, Mighty in pe - ril to save him, mighty in pe - - -

save him, Mighty in pe - - - ril to . . . save

re - - - fuge, Mighty in pe - ril to save

him. Thou *pia* a-lone art his re - - - - fuge,
-ril, Thou *p* a - - - - lone art his re - - -
him. Thou *p* a-lone art his re - - - - fuge,
dim. him. Thou *p* a - - - lone art his

Mighty in pe--ril to save him, in pe - ril to save him, Mighty in pe - - -
- fuge, Migh - - - - - ty in
Mighty in pe - - - - - ril, in pe--ril to save.
re - - - - - fuge, Migh - - - - - ty in

- - - ril to save him, *cres* Migh - - - - - ty in pe - ril to save him. *ritard for*
pe - ril to save him, *cres* mighty in pe - - - ril to save. . . . him. *ritard for*
him, in pe--ril to save him, *cres* mighty in pe - - - ril to save. . . . him. *ritard for*
pe - - - - - ril to save. him. *cres* *ritard for*

RECITATIVE.

JOHN.

N^o 12.

♩ = 84.

The portals of the judgment hall un-

ANDANTE.

*p**cres**f*

fold: What deep'ning gloom sits on each el--der's brow! Lo, one who folds around his

limbs his ample robe, black as his heart, 'Tis Ca-ia-phas, the High Priest! Yet

Joseph, friend of God, and of our Lord, Near him assumes his place, and with

him the noble Nico-demus; He will not join the oppressor's counsel. But oh! what

tran - quil re - sig - na - - - tion beams with mild effulgence from our Master's

brow! They feel— they own his spotless pu - ri - ty! To him each eye direct sits anxious

gaze. Now all is still— no whisper breaks the silence!

Andante.

p

Behold yon Elder with dejected head, His trembling arms upon his breast he

fz

folds: And now he casts his eager looks to heaven: The High Priest

fz

a Tempo

bids, and he prepares to speak: O God in -

p

ANDANTE

spire him! Grant him thy heavenly guidance!

Nº 13. $\text{♩} = 69.$ PHILO.

Fa - - ther of our chosen nation, With thy holy in - spi -

LARGO. *pp*

ration, Guide our counsels in this hour! We th'avengers of thine

honour, Here arraign this bold blasphemer, Migh - - - ty God, re - - veal thy

cres *f*

cres *f*

power!

CHORUS OF PRIESTS.

dim

for
Migh - - - ty God, re - veal thy power!

dim

for
Migh - - - ty God, re - veal thy power!

*ff**pp*

PHILO.

cres

pp Yes, heav'n's spirit here descending, Strength to mortal weakness lending, Now in -

*pp**cres**p**cres*

spires my falt' - - - ing breath. Thou with magic art hast striven, To usurp the pow'r of

*f**dim**p**cres*CHO^s

f Impious Man, thy doom is death!

Heaven, Impious Man, thy doom is death! Impious Man, thy doom is death!

*f**p*

PHILO.

*cres**f*

Hear how God himself condemns thee,

"Who blasphemes my name shall

pe--rish"

from the Mount in thun-der came:

Yet with arts this arch de-

ceiver

hath ensnar'd the weak be-liever;

Then a--loud his guilt pro-

claim.

CHO^{rs}

Then

a-loud his guilt

pro-claim!

Then

a-loud his guilt

pro-claim!

FIRST WITNESS. (Tenor)

He hath the temple pro-

poco a poco

- fan'd, Even in the sea - - son of prayer, And, with im - - pious

poco a poco

crescendo

pride, this dis - - sem - - bler boast - - ed, "I will destroy God's

poco crescendo

f

house, and in three days un - aid - ed, I will build it a - gain." I

mf

f

p

swear before God and man that I heard these words from his

cres

f

p

cres

SECOND WITNESS. (Boy's Voice.)

He hath the Sabbath profan'd, healing the halt and the blind; veiling his crime with

mouth.

p

smooth and artful speech: Caesar's pow'r he disown'd: pardon he gave to sinners, God's

cre - - - - - scen - - - - - do - - - - -

at - tribute a - lone. I swear, before God and man, that I heard such

for *p* *cres*

PHILO.

words from his mouth. Hear'st thou what these have said? Hast thou

f *p*

aught in defence? Do thy looks wander round, silent, undaunted?

pp

Vain are thy arts de - ceiver! He who thy heart can

cres *f* *p* *dim.* *pp*

search, its falsehood will de-tect. Swear a-gain with a solemn oath that ye heard these

for *pia* *cres*

cres *f* *p*

FIRST WITNESS.

We swear it!

SECOND WITNESS.

We swear it!

CHORUS OF PRIESTS.

Ye swear it! Ye We

words from his mouth! Ye swear it! Ye swear it! Ye

dim *p*

swear it!

dim *p*

swear it!

dim *p*

swear it!

No 14. RECIT: JOHN.

Ah! Mary! Thou, o'erwhelm'd with grief and

dim *p* *f* *p*

anguish, hast sunk beneath the stroke! Thy heart is broken!

a Tempo ♩ = 60.

ANDANTE

mf *p*

Yes! he will suf - - fer: - his foes have triumph'd o'er him!

Teach us, O God, to say "thy will be done!"

Solo. **THE DISCIPLES.**

Solo. THE DISCIPLES.

Thou, Lord, art our re - - fuge, hear us, in trouble.

Solo. f Thou, Lord, art our re - - fuge, hear us, in trouble.

Thou, Lord, art our re - - fuge, hear us, in trouble.

Thou, Lord, art our re - - fuge, hear us, in trouble.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, and a bass clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The treble staff contains four measures of whole notes, each with a different note: G4, A4, B4, and C5. The bass staff contains four measures of half notes, each with a different note: G3, A3, B3, and C4. The second system consists of a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, and a bass clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The treble staff contains four measures of whole notes, each with a different note: G4, A4, B4, and C5. The bass staff contains four measures of half notes, each with a different note: G3, A3, B3, and C4. The notes in the bass staff are connected by a slur, indicating they are part of a single melodic line.

p Dark are thy coun - - sels! Deep are thy judgments!

Dark are thy coun - sels! Deep are thy judgments!

Dark are thy coun - - sels! Deep are thy judgments!

Dark are thy coun - - sels! Deep are thy judgments!

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff uses a treble clef and contains four measures of music, each consisting of a single eighth note. The bottom staff uses a bass clef and contains eight measures of music. The first four measures of the bottom staff correspond to the first line of the lyrics, and the next four measures correspond to the second line. The music is written in a simple, handwritten style with some ink bleed-through from the reverse side of the page. The lyrics are written in a cursive hand below the staves.

The Rose Tree

1. The Rose Tree, the Rose Tree,
2. The Rose Tree, the Rose Tree,

for
Grant us with faith un-sha-ken, still to a-dore... thee! Grant
f
Grant us with faith un-sha-ken, still to a-dore thee! Grant
f
Grant us with faith un-sha-ken, still to a-dore thee! Grant
f
Grant us with faith un-sha-ken, still to a-dore thee! Grant

... us with faith un-sha-ken, still, still, still to a-
p *cres* *f* *p*
... us with faith un-sha-ken, still, still, still to a-
p *cres* *f*
... us with faith un-sha-ken, still, still, still to a-
p *cres* *f*
... us with faith un-sha-ken, still, still, still to a-
p *cres* *f*
fz *fz*

dore thee!
dore thee!
dore thee!
dore thee!
dore thee!
stringendo
fz *p* *cresc.*

RECIT: NICODEMUS.

Nº 15.

That I our laws revere ye know, and wor - ship God our

fp

Father: Of him whom ye accuse, fearless I speak, whose blame - - less

f

life shall be his best defence: What sinful speech or action confirms this

fp *p*

charge? From doubtful words 'tis drawn—yea acts of mercy: Pardon—not punishment should ye a -

fp *mf*

ANDANTE.

ward him: He speaks from God, and all his life is ho - ly.

p *cresc.* *f* *f* *dim.*

RECIT: JOSEPH of ARIMATHEA. (Tenor.)

To me he seem'd a Prophet of the Lord: I - saiah's spirit spake in all his

p

words, and wonders wrought he, as of old did Moses: Such power can man de -

rive from God alone, Whose spi - rit rests upon his chosen servants.

f *f*

Nº 17. ALLEGRO. $\text{♩} = 84$.

for

Shame! shame! shame! would they the de - ceiver save?

Shame! shame! shame! would they the de - ceiver save?

Shame! shame! shame! would they the de - ceiver save?

Shame! shame! shame! would they the de - ceiver save?

ff

CHORUS OF THE PRIESTS & PEOPLE.

Shame! shame! shame! would they the decei - - ver save?

Shame! shame! shame! would they the decei - - ver save?

Shame! shame! shame! would they the decei - - ver save?

Shame! shame! shame! would they the decei - - ver save?

Would they de - fy our laws, Would they de - fy our laws, and with

Would they de - fy our laws, Would they de - fy our laws, and with

Would they de - fy our laws, Would they de - fy our laws, and with

Would they de - fy our laws, Would they de - fy our laws, and with

sin - - - ners u - nite, and with sin - - - ners u - - - nite, with

sin - - - ners u - nite?

sin - - - ners u - nite? and with

sin - - - ners u - nite? *loco*

sin - - ners u - - - - - nite? *for* They are Na - - za -

They are Na - za - renes, *for*

sin - - - - ners u - - - nite? *f* They are Na - - za -

They are Na - - za -

un poco ritenuto

renes, full of deceit and pride!

full of deceit and pride! Ca-iaphas, Ca-iaphas, Judg - - -

renes, full of deceit and pride!

renes, full of deceit and pride!

pia = 76.

Ca-iaphas, Ca-iaphas, Judg - - - ment!

ment! God will speak through thee!

God will speak through thee!

God will speak through thee! *for* We are A-braham's

for

We are A - braham's

We are A - braham's children, heirs of the ho - - ly pro - - - - - mise,

child - - - ren, We are A - braham's child - - - - - ren, both now and for

[illegible]

e - - - - ver. We are A - braham's children, heirs of
 We are A - braham's child - - - ren, heirs of
 We are A - braham's children, heirs of the pro - - - mise, both now and for
 child - - - ren, heirs of the pro - - - mise both now and for

God's holy pro - - - mise, both now and for e - - - - - ver.

God's holy pro - - - mise. We are A - braham's

e - - - - - ver. We are A - braham's children, heirs of the

e - - - - - ver. We are A - braham's child - - - ren, heirs of the

We are A - braham's children, heirs of God's holy pro - - - - - ly pro - - - - - mise.

child - - - ren, heirs of the ho - - - - - ly pro - - - - - mise.

pro - - - - - mise, both now and for e - - - - - ver.

pro - - - - - mise, both now and for e - - - - - ver. We are A - braham's

e - - - - - ver. We are A - braham's child - - - - - ren, heirs of

We are A - braham's children, heirs of

We are A - braham's children, heirs of the ho - - - - - ly promise, heirs of

child - - - ren, heirs of God's ho - - - ly pro - - - - -

a Tempo.

ver. They are sons of darkness, They are sons of darkness, Cast them

...! They are sons of darkness, They are sons of darkness, Cast them

- mise! They are sons of darkness, They are sons of darkness, Cast them

...! They are sons of darkness, They are sons of darkness, Cast them

for a Tempo

out! They shall not dwell with be - lievers, they shall not dwell with be -
 out! They shall not dwell with be - - - liev - - -
 out! They shall not dwell with be - lievers, they shall not dwell with be -
 out! They shall not dwell with be - - - liev - - -

gva *loco* *gva*

-lievers, Cast them out, cast them out! They are
 -ers, Cast them out, cast them out! They are
 -liev - - - ers, Cast them out! They are
 -ers, Cast them out, cast them out, They are sons of

grava *loco*

sons of darkness, they are sons of dark - - ness;
 sons of darkness, they are sons of dark - - ness;
 sons of darkness. they are sons of dark - - ness;
 darkness, Cast them out, they are sons of darkness, Cast them out, cast them

Cast them out! Hence! hence! hence! Would
 Cast them out! Hence! hence! hence! Would
 Cast them out! Hence! hence! hence! Would
 out, cast them out! Hence! hence! hence! Would

they the de - cei - ver save? Hence! hence! hence! Would

they the de - cei - ver save? Hence! hence! hence! Would

they the de - cei - ver save? Hence! hence! hence! Would

they the de - cei - ver save? Hence! hence! hence! Would

they the de - cei - ver save? Would they our laws de - fy,

they the de - cei - ver save? Would they our laws de - fy,

they the de - cei - ver save? Would they our laws de - fy,

they the de - cei - ver save? Would they our laws de - fy,

Would they our laws de - fy, and with sinners u - - - nite? with

Would they our laws de - fy, and with sinners u - - - nite? with

Would they our laws de - fy, and with sinners u - - - nite? with

Would they our laws de - fy, and with sinners u - - - nite? with

sinners u - - - - nite?

sinners u - - - - nite?

sinners u - - - - nite?

sinners u - - - - nite? *pia* Ca-iaphas! *cres* Ca-iaphas! *for* Judge - - ment!

pia Ca - iaphas! *cres* Ca - iaphas! *for* Judge - - - ment! *pia* Judge - - - ment!

p God will *cres* speak through thee! *f* God will speak through thee! *p* God will

p God will *cres* speak through thee! *f* Judge - - - ment! *p* Judge - - - ment!

p God will speak through thee! *f* Judge - - - ment!

pp Judge - - - - ment!

pp speak through thee!

pp Judge - - - - ment!

pp Judge - - - - ment! *CAIAPHAS.* *f* Then hear, ye peo - ple!

pp *mf*

ANDANTE. ♩ = 69.

No 18.

To the dust my spi - - rit sinks in deep a - basement, and

hor - ror fills my soul! A - postate, how shall man avenge his

f poco a poco stringendo.

Maker? Thy pu - - nishment should come from God's own

ALLEGRO MODERATO. ♩ = 116.

Woe! woe! woe! De - struction on thee fall!

Woe! woe! woe! De - struction on thee fall!

Woe! woe! woe! De - struction on thee fall!

hand. Woe! woe! woe! De - struction on thee fall!

CHORUS of the PRIESTS and PEOPLE

pp Our re - - proach *pia* a - - ges to come shall pro - claim!

pp Our re - - proach *pia* a - - ges to come shall pro - claim!

pp Our re - - proach *pia* a - - ges to come shall pro - claim!

pp Our re - - proach *pia* a - - ges to come shall pro - claim!

CAIAPHAS. RECITATIVE.

Nº 19.

I, who enthron'd in Moses' holy seat, and who alone the sacrifice for

sin, with sacred rites may dare to offer, and thus to puri-fy the cho - sen

nation, I, by the living God adjure thee that thou tell us if thou

JOHN. *a Tempo. ♩ = 58.*

be the Christ, the only Son of th'Eternal Father! Jesus saith "I am he whom thou

f *p* *Andante*

RECIT. *a Tempo.*

sayest: Hereafter ye shall see the Son of Man sitting in great power on the

f *p* *pp Andante.*

CALAPHAS.

throne of his Father, coming to judgement on the clouds of heaven!" Yourselves have

ALLEGRO. RECIT. *Lento* *a tempo, Andante.*

heard from his own mouth: Thou too hast heard, O Je-ho--vah, most

f

Largo. ♩ = 69.

mighty! Here, as this priestly robe I rend, Him do I sever from the chosen

p *cres* *f*

flock, and instant death shall ex - pi - ate his crime! Thy just com -

Thy just com -

mands are then fulfill'd, Lord God of Hosts! Death! Death! Death!

mands are then fulfill'd, Lord God of Hosts! Death! Death! Death!

NICODEMUS. RECIT.

Stirs there no pi - ty in their cru - el hearts? Will no one

dare to intercede for mer - cy? Then, guilt - less sufferer, is thy death de -

Adagio, a tempo. $\text{♩} = 69.$

Adagio

creed: Resign thy will - ing spirit to thy Maker, as did the Prophets whom they also

f murder'd, Now thron'd in glo ry at their Lord's right hand, to judge the race of

cres *f*

CHORUS OF THE PRIESTS AND PEOPLE.

Nº 21.

f Up - on us . . . be his blood, upon us . . . be his

f Up on us . . . be his blood, upon us . . . be his

f Up on us . . . be his blood, upon us . . . be his

f Up on us . . . be his blood, upon us . . . be his

fz Is - ra - el. Up on us . . . be his blood, upon us . . . be his

ALLEGRO

fz

blood, and on our children, Our law commands his death, our

blood, and on our children, Our law commands his death, our

blood, and on our children, Our law commands his death, our

blood, and on our children, Our law commands his death, our

law commands his death: Slow - ly let him breathe out his

law commands his death: Slow - ly let him breathe out his

law commands his death: Slow - ly let him breathe out his

law commands his death: Slow - ly let him breathe out his

soul! To the Cross! To the Cross! There his lifeless form shall

soul! To the Cross! To the Cross! There his lifeless form shall

soul! To the Cross! To the Cross! There his lifeless form shall

soul! To the Cross! To the Cross! There his lifeless form shall

hang: No earth shall co - - - ver him: *dim* *pia*

hang: No earth shall co - - - ver him: *dim* *p*

hang: No earth shall co - - - ver him: *dim* *p*

hang: No earth shall co - - - ver him: *dim* *p* Nor shall

pp
Nor shall flow - - - - - ers spring up - on his grave.
pp
Nor shall flow - - - - - ers spring up - on his grave.
pp
Nor shall flow - - - - - ers spring up - on his grave.
flow - - - - - ers spring up - - - on his grave.

Nei - - ther tears be dew the tomb where
Nei - - ther tears be - dew the tomb where
Nei - - ther tears be - dew the tomb where
Neither tears be - - - dew the tomb where

sleeps his dust ! Hence! hence!
sleeps his dust ! Hence! hence!
sleeps his dust ! Hence! hence!
sleeps his dust ! Hence! hence!

cresc. *f*

hence! To the Cross! with slaves..... to die! Upon us... be his

hence! To the Cross! with slaves to die! Upon us... be his

hence! To the Cross! with slaves to die! Upon us... be his

hence! To the Cross! with slaves to die! Upon us... be his

blood, Upon us.... be his blood, and on our children! The

blood, Upon us.... be his blood, and on our children! The

blood, Upon us.... be his blood, and on our children! The

blood, Upon us.... be his blood, and on our children! The

law commands his death! the law commands his death!

law commands his death! the law commands his death!

law commands his death! the law commands his death!

law commands his death! the law commands his death!

Slow - - ly let him breathe out his soul!

Slow - - ly let him breathe out his soul!

Slow - - ly let him breathe out his soul!

Slow - - ly let him breathe out his soul!

fz

Hence! Hence! to the Cross! to the Cross! with

Hence! Hence! to the Cross! to the Cross! with

Hence! Hence! to the Cross! to the Cross! with

Hence! Hence! to the Cross! to the Cross! with

fz

slaves to die! Upon us be his blood! upon us be his

slaves to die! Up - - - - on us, be his

slaves to die! Upon us be his blood! upon us be his

slaves to die!

fz

blood! To the Cross! to the Cross! with slaves to die!

blood! To the Cross! to the Cross! with slaves to die!

blood! To the Cross! to the Cross! with slaves to die!

Hence! To the Cross! to the Cross! with slaves to die!

pia Slow - ly let him breathe out his soul: *pp* Slow - - - - ly

p Slow - - - - ly, let him breathe out *dim*

p Slow - ly let him *dim*

p Slow - - - - ly let him breathe out

morendo let him breathe out his soul: *morendo*

his soul! Slow - - - - ly let him breathe out his soul: *morendo*

breathe out his soul! let him breathe out his soul: *morendo*

his soul! breathe out his soul: *morendo*

END OF THE FIRST PART.

PART SECOND.
CHORUS OF THE DISCIPLES.

69

Nº 22.
SOPRANO.

ANDANTE. ♩ = 69.

ALTO.

TENORE.

BASSO.

PIANO

FORTE.

The first system of the musical score includes staves for Soprano, Alto, Tenor, and Bass, all of which are currently empty. Below these are the piano and forte accompaniment staves. The piano part begins with a melody in the right hand, marked with dynamics *p*, *pp*, *v*, and *pp*. The forte part provides a harmonic accompaniment in the left hand, marked with *pp*.

The second system of the musical score continues the piano and forte accompaniment. The piano part features more complex chordal textures and melodic lines in both hands, with various dynamic markings. The forte part continues with a steady accompaniment.

The third system of the musical score includes staves for Soprano, Alto, Tenor, and Bass, all of which are currently empty. Below these are the piano and forte accompaniment staves. The piano part begins with a melody in the right hand, marked with dynamics *cres*, *cen*, and *do*. The forte part provides a harmonic accompaniment in the left hand, marked with *p*.

O look not down, thou all-glo - - rious Sun from out thy dwelling so
 O look not down, all - glorious Sun from out thy dwelling so
 O look not down thou all - glo - - - rious Sun from out thy dwell - - - ing so
 O look not down thou Sun from out thy dwell - - ing so

heavenly bright, nor en - lighten the path of death which Christ
 heavenly bright, nor en - lighten the path of death which Christ our
 heavenly bright, nor en - lighten the path of death which Christ our
 heavenly bright, nor en - lighten the path of death which Christ our

Musical notation includes piano (p), forte (f), and crescendo (cresc.) markings. The score is written for voice and piano.

... is doom'd to tread!

Lord is doom'd to tread!

Lord is doom'd to tread! *Solo* He is de - spised and re -

Lord is doom'd to tread!

f *p*

- ject - ed of men, a Man of sorrows and ac -

Solo. (Alto)

He hath carried our sorrows and hath borne our griefs! It hath

quaint - - - ed with grief!

Solo (Soprano)

pleased the Lord to wound him: He hath put him to shame. Weep, O weep, O weep ye

p *cres.*

daughters of Je - - ru - - sa - lem! He is number'd with transgressors, he is

fz *p*

wounded for our sins.

As a lamb to the slaughter, so the

Solo

As a lamb to the slaughter, so the

Solo

As a lamb to the slaughter, so the

Saviour is led to death!

Our Shep - - herd is smitten and his

Saviour is led to death!

Our Shepherd is smitten and his

Saviour is led to death!

is smitten and his

cresc.

sheep are scatter'd abroad: Yea, . . . he is brui - - sed for

sheep are scatter'd abroad! he is brui - - sed for our . . .

sheep are scatter'd abroad! he is brui - - - - - sed

cresc. our transgres - - sions! *CHOR* Hide thou thy beams, O Sun! Veil in dark - -

cresc. Hide thou thy beams, O Sun, Veil in dark - -

cresc. transgres - - sions! Hide thou thy beams, O Sun, Veil in dark - -

for our transgres sions! Hide thou thy beams, thy beams, O Sun, and in

... in darkness and sorrow thy light, veil in darkness and sor - - - row, in midnight

- ness and sor - - - row thy light, veil in darkness and sor - - row, in midnight

- ness and sorrow thy light, veil in darkness and sor - - row, in midnight.

dark - - - ness O veil thy light, veil in darkness and sor - - row, in midnight

cres *f*
darkness veil thy light! Hide thou thy beams, thy beams, O Sun, and in dark - - -
cres *f*
darkness veil thy light! Hide thou thy beams, O Sun, in
cres *f*
darkness veil thy light! Hide thou thy beams, O Sun, in dark - - -
cres *f*
darkness veil thy light! Hide thou thy beams, O Sun, and in

cres

dim:
- ness veil thy light!
dim:
darkness veil thy light!
dim:
- ness veil thy light!
dim:
darkness veil thy light!

pp *morendo*

dim: *p*

JOHN. RECITATIVE. *Andante.*
Nº 23. Behold the Altar where the Lamb shall suffer!

p

a Tempo. Allegro. ♩ = 84.
What sorrow e'er was like to his? In tor - - ment doom'd to

cresc: *f*

cresc:

end a sin - - less life,

RECIT: *a Tempo.*

life to God's commands de - vo - ted, and to Man's salvation. Great God for -

p *Meno All?*

poco a poco ritardando

-sake him not in life's last hour! O take from

p *mf*

dim:

death its sting!

p

Nº 24.

CHORUS OF THE PRIESTS AND PEOPLE.

ALLEGRO MODERATO. ♩ = 112.

f

for
King of Is - rael,
King of
King of Is - rael,
King of

help thou thy - self! All hail! All hail thou King of
Is - rael, All hail, all hail, all hail, hail King of
help thou thy - self, All hail, all hail..... King of
Is - rael, All hail! hail King of Is - rael, hail King of

Is - rael! Come, thou mighty one, Come down from the
Is - rael! Come, thou mighty one,
Is - rael! Come, thou mighty one, Come down from the
Is - rael! Come, thou mighty one,

Cross! Come down! Come down from off the Cross!

Come down, help thou thy - - self, Come down from off the Cross!

Cross! Come down! Come down, Come down from off the Cross!

Come down, help thou thy - - self, Come down from off the Cross!

ff

for

Thou who hast trusted in God, let him de - - liver thee,

Thou who hast trusted in God, let him de - - liver thee,

Thou who hast trusted in God, let him de - - liver thee,

Thou who hast trusted in God, let him de - - liver thee,

gva loco

pia

let him de - - liver thee, let him de - - liver thee, if

let him de - - liver thee, let him de - - liver thee, if

let him de - - liver thee, let him de - - liver thee, if

let him de - - liver thee, let him de - - liver thee, if

p p

he de - - light in thee! Let him de - -

he de - - light in thee! Let him de - -

he de - - light in thee! Let him de - -

he de - - light in thee! Let him de - -

-liver thee, if he de - light in thee! King of

-liver thee, if he de - light in thee! King of

-liver thee, if he de - light in thee! King of

-liver thee, if he de - light in thee! King of

Is - rael, come down, come down, Save now thy -

King of Isra-el, come down, come down, come down! Save now thy -

Is - rael, come down, come down, Save now thy -

King of Is-rael, come down, come down, come down! Save now thy -

- self, thou who savedst o - - thers! Hail! Hail...
 - self, thou who sa - - - vedst o - - thers! Hail!
 - self, thou who sa - - vedst o - - thers! Hail!
 - self, thou who sa - - - vedst o - - thers! Hail!

for

f

... Is - - rael's King! Come down! Save thou thy -
 Hail Israel's King! Come down! Save thy - - -
 Hail Israel's King! Come down! Save thou thy -
 Hail Israel's King! Come down! Save thy - - -

- self! King of Israel, save thy - self! Come down,
 - self! King of Israel, save thy - self, and
 - self! King of Israel, save thy - self, Come down!
 - self! King of Israel, save thyself, Comedown, and

and we will bow be-fore thee, *ff* pro - - claiming Ho - - san - - - -

we will bow be-fore thee, *ff* pro - - claiming Ho - - san - - - -

and we will bow be-fore thee, *ff* pro - - claiming Ho - - san - - - -

we will bow be-fore thee, *ff* pro - - claiming Ho - - san - - - -

- na to the Son of Da - - - vid! Ho - san - - na, Ho - san - - na, Ho - -

- na to the Son of Da - - - vid! Ho - san - - na, Ho - san - - na, Ho - -

- na to the Son of Da - - - vid! Ho - san - - na, Ho - san - - na, Ho - -

- na to the Son of Da - - - vid! Ho - san - - na, Ho - san - - na, Ho - -

- san - na, Ho - san - - na to the Son of Da - - - - - vid! Come

- san - na, Ho - san - - na to the Son of Da - - - - - vid! Come

- san - na, Ho - san - - na to the Son of Da - - - - - vid! Come

- san - na, Ho - san - - na to the Son of Da - - - - - vid! Come

down from the Cross, and we will bow be - fore thee, pro - -

down from the Cross, and we will bow be - fore thee, pro - -

down from the Cross, and we will bow be - fore thee, pro - -

down from the Cross, and we will bow be - fore thee, pro - -

down from the Cross, and we will bow be - fore thee, pro - -

- claim - ing Ho - san - na to the Son of Da - - vid! Ho - - san - - na!

- claim - ing Ho - san - na to the Son of Da - - vid! Ho - -

- claim - ing Ho - san - na to the Son of Da - - vid! Ho - - san - - na!

- claim - ing Ho - san - na to the Son of Da - - vid! Ho - -

- claim - ing Ho - san - na to the Son of Da - - vid! Ho - -

to the Son of Da - - - - - vid!

- san - - na to the Son of Da - - - - - vid!

to the Son of Da - - - - - vid!

- san - - na to the Son of Da - - - - - vid!

- san - - na to the Son of Da - - - - - vid!

JOHN.

Je - sus saith "Fa - - - - ther for -

ff *pp*

RECIT:

- give them, they know not what they do!" O

Nº 25. ALLEGRO MODERATO. ♩ = 66.

Mary! What dying love, even for his murderers!

mf *mf*

RECIT:

Turn thou thine eye up-on our suffering Lord, nor heed their savage

ANDANTE. ♩ = 66.

triumph. The world hath known him not, but he shall go unto his

f

cresc. RECIT:

God and Father, We soon shall follow: O Mother! hide thy

cresc. *mf* *f* *p*

tearful eye upon my breast: let us approach him, that his dy - - - ing

look, not on his foes, but upon us may fall: we who have lov'd him, and have

ANDANTE.

follow'd him even un-to death: Again he speaks — "My Mother,

pp

lo! this now is thy Son: Son, behold thy Mo - - - ther!"

pp

RECIT: MARY.

Hast thou for me a look, a thought? In bitter torment is thy love un-

shaken? I live a - gain! Our love o'er death it - - self shall

triumph: My soul henceforth this sinful world forget - - ting, to heaven as -

- pires, where pain is known no more, nor sin nor death, but ev'ry murmur dies; where

all thy cho - - sen saints, at thy right hand, in end - - - less

joy shall dwell with thee for e - - - ver.

mf

p

mf

p

No 27.

dim.
ritard.

dolce
p

When this scene of trouble clo - - ses,

Lord in thee my trust re - po - - ses: Love divine shall be my

stay: In that hour thou wilt pro - tect me,

and thy mercy will di - - - rect me, While un - murm'ring
fz *dim.*

I o - - bey: While un -

p *cresc.* *dim.*

mur - - m'ring

f *p* *pia* *f*

- bey. Vain - ly shall the grave close o'er him,

f *p*

Death is power - less be - fore him, to Thee, Fa - - ther, he as - - -

gva *loco* *p*

- cends: There where sorrows cease to grieve us,

pp

He will to himself re - - ceive us, One in Thee, our Fa - - ther,

p

Friend! One in Thee, our Fa - - - - - tler,

Friend! When this scene of trouble

clo - - ses, Lord, in thee my trust re - po - - - ses,

Love divine shall be my stay: In that hour thou wilt pro -

- tect me, And thy mercy will di - - rect me: While un -

- murm'ring I o - - bey, While un -

mur - - m'ring, while un - murm'ring



I. o - - -



- bey. *gva*

dol. *cresc.* *dim.* *p*



loco



p *morendo*



SOPRANO 1^{mo}

SOPRANO 2^{do}

ALTO.

PIANO

FORTE.

for
Je - - sus, heaven - - ly Mas - - - - - ter,
Je - - sus, heaven - - ly Mas - - - - - ter,
Je - - sus, heaven - - ly Mas - - - - - ter, Thy love for -

Thy love forsakes us not in this dark
Thy love forsakes us not in this dark
- sakes us not, thy love for - sakes us not in this dark

for
hour, Shed - - ding a - - round its ho - - - - ly power, shed - ding a -
for
hour, Shed - - ding a - - round its ho - - - - ly power, shed - ding a -
for
hour, Shed - - ding a - - round its ho - - - - ly power, shed - ding a -

round its ho - - ly power, Like some bright star, that beam - ing *dol.*

round its ho - ly power, Like some bright star, that beam - ing *dol.*

round its ho - ly power, Like *dol.*

p

o'er us, dis - - pels the shades of death be - -

o'er us, dis - - pels the shades of death be - -

some bright star, that beaming o'er us, dis - -

- fore us. Think thou on us, think thou on us, think thou on *cres: for dim:*

- fore us. Think thou on us, think thou on us, think thou on *cres: for dim:*

- pels the shades of death be - - fore us, think thou on us, think thou on *dim:*

cres dim: p

cres:
us when death shall se - - - - ver,
cres:
us when death shall se - - - - ver, and
cres:
us when death shall se - - - - ver, and guide us hence,

and guide us hence to rest for e - - - - ver!
cres:
guide us hence, to peace for e - - - - ver!
cres:
guide us hence, guide us hence to rest for e - - - - ver!
cres:

for
Je - - - sus, heaven - - - ly Mas - - - - - ter!
for
Je - - - sus, heaven - - - ly Mas - - - - - ter!
for
Je - - - sus, heaven - - - ly Mas - - - - - ter! Thy love for -
for

Thy love forsakes us not in this dark

Thy love forsakes us not in this dark

- sakes us not, thy love for - sakes us not in this dark

for hour, Shed - - ding around its ho - - - ly power, shedding a - -

for hour, Shed - - ding around its ho - - - ly power, shed - - - ding a - -

for hour, Shed - - ding around its ho - - - ly power, shedding a - -

for *p*

- round its ho - - - ly power, shed - - - - - ding a - round its

- round its ho - - ly power, shedding a - round, a - - - round its

- round its ho - - ly power, shed - - - - - ding a - - - round its

ho - - - ly power: Je - - - sus! heaven - - - ly Mas - - - - -

ho - - - ly power: Je - - - sus! heaven - - - ly Mas - - - - -

ho - - - ly power: Je - - - sus! heaven - - - ly Mas - - - - -

p *cresc.* *f*

- ter!

- ter!

- ter!

p *pp*

RECIT: JOHN.

Nº 29.

a Tempo, Andante Grave.

Behold, the closing scene is near! Ev'n now relentless

pp *fz* *pp*

Death his prey is seizing, though strong in youth, with man - - - ly beau - - - ty

fz *pp* *fz* *fz*

bloom - - ing: O suffering Lamb of God,

for us thou bleedest! With

anguish'd look his eyes are turn'd to hea - - - ven, His prayers to

God his Fa - - - - ther are as - cending - He speaks! "My

un poco ritardando
God, My God, O why hast thou for - sa - - - ken me?"

pp *cres* *mf* *cres*

All mer - - ci - - ful God, All mer - - ci - - ful

pp *cres* *mf* *cres*

All mer - - ci - - ful God, All mer - - ci - - ful

pp *cres* *mf* *cres*

All mer - - ci - - ful God, All mer - - ci - - ful

pp *cres* *mf* *cres*

All mer - - ci - - ful God, All mer - - ci - - ful

pp *cres* *mf* *cres*

All mer - - ci - - ful God, All mer - - ci - - ful

Nº 30. ADAGIO. $\text{♩} = 84$.

for God! In this dread hour of

for God!

for God!

for God!

ff *p* *p cres*

pia *cres* *mf* *dim:*

death, do thou re-gard him, Fa - - ther, receive his spi - - -

pia In this dread

f *p* *dim:*

- rit! In this dread hour of death do thou re-gard him, Fa - - - ther receive his
 hour of death do thou re-gard him,
 spi - - - rit, re-ceive his spi - - - rit! In this dread hour of
 Fa - - - ther receive his spi - - - rit! In this dread hour of death do thou re-
 death do thou re-gard him, Father, receive his spi - - -
 do thou re-gard him, Fa - - - ther re-ceive his spi - - -
 -gard him, Fa - - - ther receive his spi - - - rit, re-ceive his spi - - -

p *cres* *for* *pia*
cres *for* *p*
p *cres* *f* *p*
um: *for*
p *cres* *f*
cres *cres* *f* *p*
f *cres* *f*
dim:
p *cres* *dim:*
dim:
dim:
dim:

for
- rit! Fa - - - ther, re - - ceive his

hour of death, do - thou re -

rit! In this dread hour of death do thou re - gard him, Fa -

rit! In this dread hour of death

p *cres* *f*

pia
spi - - - rit! receive his spi - - - - - rit! In this dread

- gard him, Fa - - - - - ther re - ceive his spi - - - - -

- - - - - ther receive his spi - - - - - rit, re - ceive his spi - - - - -

do thou re - - gard him, Father, receive his spi - - - - -

p *dim:*

cres *f*
hour of death do thou re - -

p *cres*
- rit! In this dread hour of death do thou re - gard him, Fa - -

p *f*
- rit! In this dread hour of death

- rit! In this dread hour of death do thou regard him, Father re -

p



- gard him, Fa - - - - ther, re--ceive his
 - - - - - ther, re--ceive his spi - - - - - rit, re - - - - ceive his
 do thou re - - gard him, Fa - ther, re - ceive..



dim. *pia* *pp*
 spi - - - - rit, O mer - - - - ci - ful God!
dim. *p* *pp*
 spi - - - - rit, O mer - - - - ci - ful God!
dim. *p* *pp*
 his spi - - - - rit, O mer - - - - ci - ful God!
p *pp*
 - ceive, receive his spi - - - - rit, O mer - - - - ci - ful God!

RECIT. JOHN.

Nº 31.



p *f* *p*
 See! God's paternal love attends him still! and heaven's peace descends upon the
p *p*

a Tempo. Andante grave. ♩ = 88.


sufferer! The sting of Death is past! He meekly bends his sacred

head, submissive, tranquil! E - ternal glo - - ry, never ending

ho - - nour and joy a - wait him in his Father's pre - sence!

poco a poco ri - - tar - - dan - - do Again he speaks! O receive, Lord, in mercy, his last petition!

Adagio. ♩ = 69.
"Fa - ther, in - to thy hands I commend my spi - - rit!"

pp
It is finished!

♩ = 60. CHORUS OF THE DISCIPLES.

SOPRANO.
ALTO.*Solo. pp**dim:*

His earthly race is run, and life's last pang is

TENORE.

*Solo. pp**dim:*

His earthly race is run, and life's last pang is

BASSO.

*Solo. pp**dim:*

His earthly race is run, and life's last pang is

Soli.

o'er!

O bear his deathless soul,

ye An--gels to

o'er!

O bear his deathless soul,

ye An--gels to

o'er!

O bear his deathless soul,

ye An--gels to

Chorus.

His earthly race is run,

and life's last pang is o'er!

His earthly race is run,

and life's last pang is o'er!

His earthly race is run,

and life's last pang is o'er!

pia
God a - - - bove! O bear his deathless

p
God a - - - bove! O bear his deathless

p
God a - - - bove! O bear his deathless

pp *cres*
O bear his deathless soul, ye An - - gels,

pp *cres*
O bear his deathless soul, ye An - - gels,

pp *cres*
O bear his deathless soul, ye An - - gels,

pp 8^{va} Basso - - -

for
soul for to God a - bove!

pia
soul for to God a - - - - bove!

p
soul for to God a - - - - bove!

pia
to God a - - bove! O bear his deathless soul, ye

pp
to God a - - bove! O bear his deathless soul, ye

p
to God a - - bove! O bear his deathless soul, ye

pp
to God a - - bove! O bear his deathless soul, ye

pp 8^{va} Basso - - -

Soli.

for dim: poco ritard:
O bear his deathless soul, ye Angels, to God a - bove!

for dim: poco ritard:
O bear his deathless soul, ye Angels, to God a - bove!

for dim: poco ritard:
O bear his deathless soul, ye Angels, to God a - bove!

Chor.

Angels, to God a - - bove! to God a -
poco ritard: cres:

Angels, to God a - - bove! to God a -
poco ritard: cres:

Angels, to God a - - bove! to God a -
poco ritard: cres:

pp *pe*

Soli.

.....

.....

Allegro. ♩ = 76.

for dim
bove!

for dim
bove!

for dim
bove!

pp *dim:* *ppp*

f

Nº 32.

CHORUS OF THE PRIESTS AND PEOPLE.

SOPRANO.

ALTO.

TENORE.

BASSO.

PRIMO.

SECONDO.

*ppp**pp*

What threatening tem - - - pest

pp

What threatening tem - - - pest

pp

What threatening tem - - - pest

pp

What threatening tem - - - pest

*p**p*

ga - - thers, black as the

ga - - thers, black as the

ga - - thers, black as the

ga - - thers, black as the

night! Hi - - - ther it

night! Hi - - - ther it

night! Hi - - - ther it

night! Hi - - - ther it

rolls, and blots the

rolls, and blots the

rolls, and blots the

rolls, and blots the

cres:
sun from the fir - - - mament!

cres:
sun from the fir - - - mament!

cres:
sun from the fir - - - mament!

cres:
sun from the fir - - - mament!

The musical score is arranged in two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The vocal parts enter with the lyrics "rolls, and blots the". The piano accompaniment features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The second system begins with a crescendo marking (*cres:*) above the vocal staves. The lyrics "sun from the fir - - - mament!" are written below the vocal staves. The piano accompaniment continues with the same eighth-note pattern, maintaining the harmonic support for the vocal melody.

Heard ye the whirl - - - - - wind,

Heard ye the whirl - - - - - wind,

Heard ye the whirl - - - - - wind,

Heard ye the whirl - - - - - wind,

mf how it howls like the moans of the

mf how it howls like the moans of the

mf how it howls like the moans of the

mf how it howls like the moans of the

gva

poco *a* *poco* *cresc:*

poco *a* *poco* *cresc:*

dy - - - - - ing!

dy - - - - - ing!

dy - - - - - ing!

dy - - - - - ing!

gva

The first system of the musical score consists of four vocal staves and two piano staves. The vocal staves are in treble clef with a key signature of one flat (B-flat). Each vocal staff has the lyrics "dy - - - - - ing!" written below it. The piano accompaniment is in the same key signature and features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The piano part is marked with a *gva* (grand voce) instruction.

ff The earth is

ff The earth is

ff The earth is

ff The earth is

gva

loco

ff

ff

The second system of the musical score continues with four vocal staves and two piano staves. The vocal staves are in treble clef with a key signature of one flat (B-flat). Each vocal staff has the lyrics "The earth is" written below it. The piano accompaniment is in the same key signature and features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The piano part is marked with a *ff* (fortissimo) instruction. The system also includes a *gva* (grand voce) instruction and a *loco* (loco) instruction.

reeling: th'a - - byss is yawning: the

reeling: th'a - - byss is yawning: the

reeling: th'a - - byss is yawning: the

reeling: th'a - - byss is yawning: the

rocks are cleft a - sun - der, and the moun - - - - - tains

rocks are cleft a - sun - der, and the moun - - - - - tains

rocks are cleft a - sun - der, and the moun - - - - - tains

rocks are cleft a - sun - der, and the moun - - - - - tains

fall! The graves are bursting! the

fall! The graves are bursting! the

fall! The graves are bursting! the

fall! The graves are bursting! the

graves are bursting! Lo! an - - - gry

graves are bursting! Lo! an - - - gry

graves are bursting! Lo! an - - - gry

graves are bursting! Lo! an - - - gry

The musical score is written for a vocal ensemble and piano. The vocal parts are in four staves, and the piano accompaniment is in three staves. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto'. The score includes lyrics and musical notation for both the vocalists and the piano. The piano part features a prominent bass line with octaves and chords, and a treble part with flowing sixteenth notes. The vocal parts enter with the lyrics 'fall! The graves are bursting! the' and later 'graves are bursting! Lo! an - - - gry'. The score includes dynamic markings such as 'pp' (pianissimo) and 'fr' (forzando).

spec - - tres rise from their tombs: they flit be - - - - -

spec - - tres rise from their tombs: they flit be - - - - -

spec - - tres rise from their tombs: they flit be - - - - -

spec - - tres rise from their tombs: they flit be - - - - -

- fore us with looks of vengeance! The

- fore us with looks of vengeance! The

- fore us with looks of vengeance! The

- fore us with looks of vengeance! The

cres: dark cloud re - - ceives them, and whirls them a - - - *cres:*

cres: dark cloud re - - ceives them, and whirls them a - - - *cres:*

cres: dark cloud re - - ceives them, and whirls them a - - - *cres:*

dark cloud re - - ceives them, and whirls them a - - -

pp *cresc:*

cresc: *ff*

for - loft! *ff* Mer - - cy! mer - - cy!

for - loft! *ff* Mer - - cy! mer - - cy!

for - loft! *ff* Mer - - cy! mer - - cy!

for - loft! *ff* Mer - - cy! mer - - cy!

- loft! Woe! Woe! Woe!

ff

These are thy judgements, O thou Al - - -

These are thy judgements, O thou Al - - -

These are thy judgements, O thou Al - - -

These are thy judgements, O thou Al - - -

grva

- migh - - ty One!

- migh - - ty One!

- migh - - ty One!

- migh - - ty One!

loco

0 spare us, Lord!

0 spare us, Lord!

0 spare us, Lord!

0 spare us, Lord!

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics: "0 spare us, Lord!". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. The key signature is B-flat major, and the time signature is 4/4.

and let not thy fierce wrath con - -

and let not thy fierce wrath con - -

and let not thy fierce wrath con - -

and let not thy fierce wrath con - -

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The vocal parts sing the lyrics: "and let not thy fierce wrath con - -". The piano accompaniment maintains the same rhythmic pattern as the first system, with a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. The key signature remains B-flat major, and the time signature is 4/4.

-sume us, but let our guilt - - - - less

-sume us, but let our guilt - - - - less

-sume us, but let our guilt - - - - less

-sume us, but let our guilt - - - - less

child - - - - ren plead be - - - - fore thee:

child - - - - ren plead be - - - - fore thee:

child - - - - ren plead be - - - - fore thee:

child - - - - ren plead be - - - - fore thee:

dim: pia

dim: pp f

dim: pp f

for
Whose was the guilt? Who was his

for
Whose was the guilt? Who was his

for
Whose was the guilt? Who was his

for
Whose was the guilt? Who was his

gva

murderer? Caiaphas, thou! Caiaphas, thou! Th'a - -

murderer? Caiaphas, thou! Caiaphas, thou! Th'a - -

murderer? Caiaphas, thou! Caiaphas, thou! Th'a - -

murderer? Caiaphas, thou! Caiaphas, thou! Th'a - -

gva

- venging thunder of God shall destroy thee! Thou that

- venging thunder of God shall destroy thee! Thou that

- venging thunder of God shall destroy thee! Thou that saidst

- venging thunder of God shall destroy thee! Thou that saidst, thou that

gva *loco*

saidst "on us be his blood!" "On

saidst "on us be his blood!" "On

. . . . "on us be his blood!" "On us and

saidst "on us be his blood!" "On us and on our child - - - ren, on

cresc. *ff* *cresc.* *ff* *p*

us and on our children." In mer - - cy, in

us and on our children." In mer - - cy, in

on our children." In mer - - cy, in

us and on our children." In mer - - cy, in

cresc.

dim.

mer - - - cy spare, O spare us! *dim.*

mer - - - cy spare, O spare us! *dim.*

mer - - - cy spare, O spare us! *dim.*

mer - - - cy spare, O spare us!

pp

pia
Call back to earth his

pia
Call back to earth his

pia
Call back to earth his

pia
Call back to earth his

pp

spi - - - rit might - - -

spi - - - rit might - - -

spi - - - rit might - - -

spi - - - rit might - - -

pp *p*

musical score for a hymn, page 119. The score includes vocal parts and piano accompaniment. The lyrics are: "y A - - ven - - - ger, and" and "we will kneel be - - - - fore him".

The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked *pp* (pianissimo).

The first system of the vocal parts shows the lyrics: "y A - - ven - - - ger, and". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

The second system of the vocal parts shows the lyrics: "we will kneel be - - - - fore him". The piano accompaniment continues with the same flowing melody and steady bass line.

cres:
in deep re - - - morse:
cres:
in deep re - - - morse:
cres:
in deep re - - - morse:
cres:
in deep re - - - morse:

Give us to see him, give us to
Give us to see him, give us to
Give us to see him,
Give us to see him,

poco - - a - - poco *cresc. - - -*
poco - - a - - poco *cresc. - - -*

hear him, Lord! Lord! *cres:*
hear him, Lord! Lord! *cres:*
give us to hear him, Lord! *cres:*
give us to hear him, Lord!

The piano accompaniment consists of a right-hand melody with grace notes and a left-hand accompaniment of eighth notes. The system concludes with a grand staff of piano accompaniment.

Lord! Save us! *ff*
Lord! Save us! *ff*
Lord! Save us! *ff*
Lord! Save us! *ff*

gva

The piano accompaniment continues with a right-hand melody and a left-hand accompaniment of eighth notes. The system concludes with a grand staff of piano accompaniment.

Vain are our prayers and

Vain are our prayers and

Vain are our prayers and

Vain our prayers and

ff

tears— his life re--

tears— his life re--

tears— his life re--

tears— his life re--

- turns no more! A - - -

- turns no more! A - - -

- turns no more! A - - -

- turns no more! A - - -

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with a steady eighth-note pattern. A sixteenth-note triplet is marked with a '6' and a slur in the right hand.

- way! a - - way, from

- way! a - - way, from

- way! a - - way, from

- way! a - - way, from

The piano accompaniment continues with similar rhythmic patterns. The right hand features a sixteenth-note triplet marked with a '6' and a slur. The left hand maintains a consistent eighth-note accompaniment.

God's just vengeance, A - - - way! and

God's just vengeance, A - - - way! and

God's just vengeance, A - - - way! and

God's just vengeance, A - - - way! and

seek we the mer - - - cy

seek we the mer - - - cy

seek we the mer - - - cy

seek we the mer - - - cy

seek we the mer - - - cy

gva

dim:

dim:

dim:

dim:

dim:

pia
seat! *ff* A - - - way! A - - - way! his

pia
seat! A - - - way! his

pia
seat! *ff* A - - - way! A - - - way! his

pia
seat! A - - - way! his

p *ff* *gva*

wrath pur - - -sues us, a - - - way, and

wrath pur - - -sues us, a - - - way, and

wrath pur - - -sues us, a - - - way, and

wrath pur - - -sues us, a - - - way, and

gva *gva*

The musical score is written for a vocal ensemble and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are arranged in four staves, each with lyrics underneath. The piano accompaniment is shown in two systems at the bottom. The first system includes a grand staff (treble and bass clef) with a melodic line in the right hand and a harmonic line in the left hand. The second system continues the piano accompaniment with more complex rhythmic patterns. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'dim.' (diminuendo). The lyrics are 'seek we the mer - - - cy'.

The image displays a musical score for a vocal and piano arrangement of "The Lord's Prayer." The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are: "seat: A - - - way! and seek". The vocal parts are marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment begins with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, slurs, and fingerings. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand. The overall style is that of a traditional religious hymn.

dim: pia

we the mer - - - - - cy

dim: pia

we the mer - - - - - cy

dim: pia

we the mer - - - - - cy

dim: pia

we the mer - - - - - cy

p

seat!

seat!

seat!

seat!

f

pp *cres:* *f*

pia *for*
A - - - way! A - - -
pia *for*
A - - - way! A - - -
pia *for*
A - - - way! A - - -
pia *for*
A - - - way! A - - -

dim:

dim: *pp* *cres:*

dim: *pp*
- way! A - - - way! A - - - way!
dim: *pp*
- way! A - - - way! A - - - way!
dim: *pp*
- way! A - - - way! A - - - way!
dim: *pp*
- way! A - - - way! A - - - way!

mf *dim:*

mf *p*

This musical score is for page 129 of a composition. It features a piano part and an orchestral part. The piano part is written in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The orchestral part consists of four staves: three woodwinds (flute, oboe, and clarinet) and a string section (violin I, violin II, and cello/contrabass). The piano part begins with a melodic line in the right hand, marked *pp* (pianissimo), and a rhythmic accompaniment in the left hand. The orchestral part enters with a melodic line in the woodwinds, also marked *pp*, and a rhythmic accompaniment in the strings. The score concludes with a final cadence in the piano part, marked *ppp* (pianississimo).

The musical score is written for piano and orchestra. The piano part is in a key with three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The orchestral part consists of four staves: three woodwinds (flute, oboe, and clarinet) and a string section (violin I, violin II, and cello/contrabass). The piano part begins with a melodic line in the right hand, marked *pp* (pianissimo), and a rhythmic accompaniment in the left hand. The orchestral part enters with a melodic line in the woodwinds, also marked *pp*, and a rhythmic accompaniment in the strings. The score concludes with a final cadence in the piano part, marked *ppp* (pianississimo).

RECITATIVE. — JOSEPH OF ARIMATHEA.

Nº 33.

Ye flee from th'avenger in the Heavens, but how shall ye escape the torment of your

a Tempo.

souls? No man e'er died like him— like

Andante Grave ♩ = 96.

RECIT:

him none e - - - ver lived: Angels and men shall speak his endless praise.

Nº 34.

He was the Christ, the Son of the Al - - migh - - - ty!

Grave. ♩ = 84.

CHORUS OF THE DISCIPLES.

pia *for* *pia*

He was the Christ, the Son of the Al - - migh - - - - ty!

pia *for* *pia*

He was the Christ, the Son of the Al - - migh - - - - ty!

pia *for* *pia*

He was the Christ, the Son of the Al - - migh - - - - ty!

pia *for* *pia*

He was the Christ, the Son of the Al - - migh - - - - ty!

p *f* *p*

Nº 35. RECIT: JOSEPH.

Ye friends of Je - - sus, who his steps attended, fulfil your last sad

du - - ty to your Master. O Lamb of God! thy life of love is ended!

Adagio.

Within the dark and silent se - - pulchre from earthly cares re -

a Tempo. RECIT:

posing, sleep un - - - - disturb'd: as sleeps the infant on its Mother's

pp

a Tempo. *cres:* *for*

breast, until by God a - - waken'd, When all thy chosen, cleansed by thy

cres: *f*

blood, shall meet be - - fore thee.

p

12/4

Nº 36. CHORUS OF THE DISCIPLES.

SOPRANO 1^{ma}

SOPRANO 2^{da}
o
ALTO.

TENORE.

BASSO.

LARGHETTO. ♩ = 96.

cres:

pia
 Be - - -
pia
 Be - - - lo - - - ved Lord thine eyes . . . we
pia
 Be - - -
dim: p
 - lo - - - ved Lord thine eyes we close, Here earth - - ly sor - - rows cares . . . and
 close Here
 Be - - lo - ved Lord thine eyes we close,
 - lo - ved Lord thine eyes we close, Here
 woes no more assail thee:
 earth - - ly sorrows cares and woes no more assail thee:
 Here earthly sorrows cares and woes no more assail thee:
 earthly sorrows cares and woes no more assail thee:
cresc: mf p

Sleep,

Sleep,

pia

Sleep, till an-gel-ic hosts... on

till an-gel-ic hosts on high,

Sleep, till an-gel-ic hosts on high, *pia* When

till an-gel-ic hosts on high... when thou shalt gain thy na-tive *pia*

high, when

cres:

when thou shalt gain thy native sky, triumphant hail... thee!

cres:

thou shalt gain thy native sky, triumphant hail... thee!

cres:

sky... triumphant hail... thee!

cres:

thou shalt gain thy na-tive sky... triumphant hail thee!

cres:

Be - - yond the star - - ry spang - - - led

Be - - yond the

The first system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics "Be - - yond the star - - ry spang - - - led". The second staff is a vocal line. The third staff is a piano accompaniment. The fourth and fifth staves are a piano accompaniment. The key signature has one flat (B-flat). The time signature is 4/4. The tempo/mood is marked "pia".

dome, Thy

Be - - - yond the star - - - ry spang - - - led dome,

Be - - - yond the star - - - ry

star - - - ry spang - - - led dome,

The second system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics "dome, Thy". The second staff is a vocal line with lyrics "Be - - - yond the star - - - ry spang - - - led dome,". The third staff is a vocal line with lyrics "Be - - - yond the star - - - ry". The fourth and fifth staves are a piano accompaniment. The key signature has one flat (B-flat). The time signature is 4/4. The tempo/mood is marked "pia".

spi - - - rit seeks its heaven - - - ly home,

Thy spi - - - rit

spang - - - led dome,

Thy spi - - - rit seeks its heaven - - - ly

The third system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics "spi - - - rit seeks its heaven - - - ly home,". The second staff is a vocal line with lyrics "Thy spi - - - rit". The third staff is a vocal line with lyrics "spang - - - led dome,". The fourth and fifth staves are a piano accompaniment. The key signature has one flat (B-flat). The time signature is 4/4. The tempo/mood is marked "pia".

To God's right hand as - - -

seeks its heaven - - - - ly home,

thy spi - - - rit seeks its heaven - - - - ly home, to

home, to God's right

- cend - - - - - ing; *pia* Thy *pia*

To God's right hand ascend - - - ing; *pia* Thy *pia*

God's right hand as - - - - - cend - - - - - ing; *pia* Thy *pia*

hand as - - - - - cend - - - - - ing; *pia* Thy

life of toil and suff' - - - ring o'er, His *p*

life of toil and suff' - - - ring o'er, His *p*

life of toil and suff' - - - ring o'er, His *p*

life of toil and suff' - - - ring o'er, His *p*

peace a - - - waits thee e - - - - vermore, his glo - ry

peace a - - - waits thee e - - - - vermore, his glo - ry

peace a - - - waits thee e - - - - vermore, his glo - ry

peace a - - - waits thee e - - - - vermore, his glo - ry

ne - - ver end - - - - ing! His peace a - - - - waits thee e - vermore, his

ne - - ver end - - - - ing! His peace a - - - - waits thee e - vermore, his

ne - - ver end - - - - ing! His peace a - - - - waits thee e - vermore, his

ne - - ver end - - - - ing! His peace a - - - - waits thee e - vermore, his

glo - ry ne - ver end - - - - ing, his glo - ry ne - - ver end - - - - ing!

glo - ry ne - ver end - - - - ing, his glo - ry ne - - ver end - - - - ing!

glo - ry ne - ver end - - - - ing, his glo - ry ne - - ver end - - - - ing!

glo - ry ne - ver end - - - - ing, his glo - ry ne - - ver end - - - - ing!

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